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ALBONI.

Since she left Paris, the career of this glorious singer has been one of continued triumphs. At Lyons, in Meyerbeer's opera, *Le Prophète*, Alboni created an unexampled furor. Like the meteor of the astrologers, the heavenly messenger of some tremendous events, Alboni was, as it were, the *avant courier* at Lyons of the convulsions that followed the recent demonstration of absolute will in France. Her departure was followed by the *coup d'état*. She vanishes, and it thundered.

Alboni went from Lyons to Marseilles; but, as though inwardly conscious of the approaching political convulsions, she declined all offers to remain and give a few representations of her chief parts. Though prophetic, the divine cantatrice refused to sing the *Prophète* at Marseilles. The Marseillaise were loth to let the syren go, but she set sail before they were aware of it, and was at Turin by the next news.

At Turin, Alboni debuted in the *Cenerentola*. The Piedmontaise went mad. Such singing had never before been heard in Italy. Marietta, a daughter of Italy, and sunnier than its climate, had quitted the land of her birth when a rosy child, slender and slight, with a laughing face, and a voice like the extreme base diapason of a gigantic organ. Rossini had mellowed it a little, and put it in the way of becoming flexible; but Marietta could not sing then as she sings now, which is better than any one else in the world; she could sing a little, and that was all she could. "But what a voice!" said Rossini—the *spirituel*, the sagacious Rossini—"what a mine out of the depths whereof to dig treasures of melody!" And Rossini said well; and Europe, beholding the exploration of that mine, of which the Swan of Pesaro divined the riches at Bologna, repeated his words with comments appropriate to his keen-sightedness. The careful reader may well imagine the surprise and the delight of the Italians, welcoming back their own fair child, after an absence of some seven years, in the swift course of which she had filled the old and new worlds with the glory of her name.

"Alboni" (writes a correspondent), "made her debut at Turin in her favorite part of *Cenerentola*. The amateurs of the capital of Sardinia had heard, many a time and oft, this piquant opera of the most gifted of Italian composers; but never had they heard it from such a voice as Marietta's. They were frantic. The first romance, by the fire-side, 'Once a King,' drove them into ecstasies; the duet with the

Prince raised them to enthusiasm; the *largo* of the veil at the end of Act I. found them in the lobbies declaring that the great art of song had been reconciliated; and lastly the "Non piu mesta," the *ne plus ultra* of florid, and flexible, and fluent, and free, and unctuous, and round, and dextrous, and delightful vocalisation; the greatest modern prodigy of execution, whether considered in reference to the recitative, the *largo*, or the *rondo*—the 'Non piu mesta' caused such a sensation that, in attempting to describe it, the pen falls from the fingers in despair." We can easily believe the words of our correspondent, who only writes as others have written before him, of the immense talent of Alboni.

After a series of triumphs, true to her engagement, Alboni declining the most magnificent offers from other towns of Italy, set out at once for Madrid. A letter received lately from the capital of Hispania, announces that she has already made her *rentrée* at the Queen's theatre, as Maria in *La Figlia*, with the most brilliant and triumphant success.

AMALIA CORBARI.

We are happy to be able to state, that the reported retirement of this charming and accomplished artist from the Italian Opera at Paris, is untrue; or, at all events, that whatever differences existed between Mademoiselle Corbari and the management have been satisfactorily arranged, and that Mr. Lumley is not destined to suffer by the loss of one of the brightest stars of his company. The *Elisir d'Amore* is already put in rehearsal for Mlle. Corbari, of whose performance of the part of Adina most flattering accounts have reached us. Moreover, the *Turco in Italia* of Rossini, which, although containing many of the popular pieces of his other operas, besides reminiscences and parodies, is, nevertheless, one of the most sparkling inspirations of the *gran maestro*, and much too seldom heard, is also in preparation for Mlle. Corbari, who will thus have opportunities, up to the present moment denied her in Paris, of vindicating her right to the flattering praises which have been bestowed upon her recent performances by continental critics, and enable her to show to the most difficult of publics the immense progress she has made in the art of vocalization since her last engagement at the Royal Italian Opera, 1849. To strengthen the cast of *Fidelio*, and to oblige her brilliant, gifted, capricious, and impetuous *camarade* Mademoiselle Sofie Cruvelli, Mademoiselle Corbari has consented, though contrary to the stipulations of her engage-

ment, which assigns to her the repertoire of Persiani, to play the part of Marcellina, which will then give the master-piece of the German giant a fairer chance of being understood and appreciated by the Parisian lions.

LORENZO DE MONTEMERLI.

We have in hand a memoir of the public and artistic life of this excellent and rapidly improving dramatic singer, which abounds in details of so much sterling and romantic interest, that we are certain it will be read with pleasure and attention. That Signor Lorenzo de Montemerli has figured as one of the most remarkable characters in this eventful period, is only known to those who are acquainted with his family, and the incidents of his public and private career, previous to his adopting the stage as a profession. The admirers then of his artistic qualifications, among whom we count ourselves in the ranks of the warmest, will not be sorry to be made acquainted with a series of historical facts, which can hardly fail to raise Signor Lorenzo de Montemerli still higher in their estimation. We propose to commence the publication of these memoirs in our next number.

THE ENGLISH GLEE AND MADRIGAL UNION.

The first concert of the second season took place on Monday night at Willis's Rooms, King-street, St. James's, and drew together a full and fashionable auditory. The singers remain unchanged; Mrs. Endersohn, Miss M. Williams, and the Messrs. Lockey, Francis, Hobbs, Land, and H. Phillips, still comprising the members of the party.

The programme contained "The Silver Swan," madrigal (Orlando Gibbons); "By Celia's Arbour," glee for four voices (W. Horsley); "Ye Spotted Snakes," glee for four voices (R. J. S. Stevens); "Blessed Pair of Syrens," glee for five voices (J. S. Smith); "When Winds Breathe Soft," glee for five voices (S. Webbe); "Blow Gentle Gales," glee for five voices (Sir H. R. Bishop); "Under the Greenwood Tree," glee for four voices (Arne and Bishop); and "Hand in Hand," glee for five voices (Dr. Cooke). Of these "Ye Spotted Snakes," "Blow Gentle Gales," and "Under the Greenwood Tree," were encored.

The second part, in which solos and duets are introduced, to relieve what might be considered monotonous, included Dr. Arne's song "Delia," sung by Mr. Francis; Traver's duet, "Haste, my Nanette," by Mrs. Endersohn and Mr. H. Phillips; Purcell's air, "I attempt from Love's sickness to fly," by Mr. Lockey; Dr. Blow's song, "The Self-banished," by Miss M. Williams; and Purcell's recitative and air, "Ye twice ten hundred Deities," from the *Indian Queen*, by Mr. H. Phillips. Of these, we prefer infinitely Purcell's "I attempt from Love's sickness to fly," and Dr. Blow's song. The first indeed is one of the most deliciously quaint melodies we ever heard, and appeals to every ear. It was most charmingly given by Mr. Lockey, for whose voice it is well adapted. We have rarely heard purer and more entirely satisfactory singing than that of Miss Martha Williams in Dr.

Blow's persuasive and highly attractive air, "It is not that I love you less." The song is a delightful one, tenderly passionate, and melodious, and rich in the charm of the olden style of composition. The encore was unanimous, and the fair artist repeated the air amid reiterated expressions of delight. Miss Martha Williams is decidedly one of our most accomplished vocalists. Her voice is full, round, and of most sweet quality, while her style and method are both excellent.

The success of the English Glee and Madrigal Vocalists has been long decided. The series of triumphs which they have achieved throughout their provincial tour has been chronicled in our pages, and needs no iteration. They have commenced their second season in London with an undeniable prestige derived from these successes. The elements which have conducted to this success are individual excellence in the artists, and perfection of ensemble acquired by singing frequently together and by continually practising. Mrs. Endersohn has a fine, available soprano voice, which wants only a little more flexibility to render it unexceptionable. Of Miss M. Williams we have already spoken. Enough to say, she possesses one of the most beautiful contralto voices we know, and is an admirable singer. Mr. Francis has a highly agreeable counter tenor, and is of great service in the madrigals and glees, or, more properly, is indispensable. Mr. Lockey is one of our best native tenors. He has a full, clear, and sonorous voice, and is a fine artist. Mr. Hobbs and Mr. Land have both pleasing tenor voices, and both betoken no small amount of musical ability. Mr. H. Phillips has long ranked at the head of our English basses or barytones, and still remains unsurpassed, and is likely to remain so. When such talented artists combine and work together with assiduity and zeal, nothing short of perfection may be expected when their efforts involve no extraordinary difficulties. The Glee and Madrigal Union, as at present constituted, must tend to mark out a period in the musical history of our own times, and the support it has received leads to the supposition that it is destined to a long and prosperous career.

LONDON THURSDAY CONCERTS.

The fourth of these entertainments took place on Thursday night, at Exeter-hall. To judge from the numerous audience it would appear that the London Thursday Concerts are gaining in public estimation. The plan upon which they are modelled, though not original, since evidently borrowed from the Wednesday Concerts founded by Mr. Stammers, is entitled to consideration. A more innocent and wholesome recreation than that derived from musical performances of every class and denomination does not exist. A large crowd assembled in a concert-room is never unprofitably engaged. The promotion of cheerfulness and good fellowship by such means is highly commendable, and should be encouraged. Moreover, while a multitude of pleasure-seekers is amused, numbers of those deserving members of the community, by convention entitled "artists," are assisted in the means of obtaining an honest livelihood. Thus good is done on both sides, and the only one who runs the risk of suffering is an unskilful or an unlucky manager. For these reasons we are disposed to lend such support as lies within our province to all musical performances addressed to the crowd. When exceptions are made and errors arraigned, it is for the advantage of the speculation and the speculators, as much as for that of the public; since if

the programmes are bad the public will not go, and if the public does not go the speculators lose their money. It is no use deceiving the public for a time under false pretences. The truth must be told at last, and it is best for all parties that it should not be hid under a bushel; in addition to which, it is one of the bounden duties of the press to protect its patrons from imposture. In respect to the London Thursday Concerts, however, we have no such unpleasant office to perform. They fulfil their promise; they offer the public a miscellaneous performance of popular music, vocal and instrumental at a reasonable charge, and fully carry out their pretensions.

A decided mistake in the policy of the London Thursday Concerts, in our opinion, is the substitution of a military band for a full orchestra; and although the band of the 1st Life Guards, under its able and excellent conductor, Mr. Waddell, does its work with spirit and ability, we must protest that it is out of place, unless (as in the example which M. Jullien has afforded us) as an occasional accessory to special pieces. In a strictly musical point of view there is no comparison whatever between a military band and a regular orchestra. The loss of the stringed instruments can be atoned for by no amount of noise, more particularly in an enclosed arena, where the sound of the harmony has a very different effect from that produced in the open air. Thus, although the overture to *Euryanthe*, and the "Wedding March" of Mendelssohn, were most efficiently played on Thursday night by the band of the 1st Life Guards, there was something felt to be wanting to the general effect. That something was the volins, the violas, the violoncellos, and the double-basses, which, in truth, are the very life-blood of orchestral music. It is scarcely requisite to insist that the great composers seldom wrote expressly for military bands, and that, consequently, their music when thus executed, undergoes the ordeal of another arrangement, by no means likely to equal their own. Whatever respect we may entertain for band-masters in their degree, we must own we prefer to hear the actual scores of Weber, Mendelssohn, and such masters, to those of any other hands. In military bands stringed instruments are illegal; but in concert orchestras there is no such restriction, and, therefore, no excuse can be offered for their suppression.

The programme of Thursday night gave a fair specimen of the average entertainment offered at these concerts. The performances of Miss Arabella Goddard on the pianoforte were interesting and remarkable. This young lady has already acquired a wonderful command of the mechanism of the instrument. Nothing can well be more delicate than her touch, more agreeable than the tone she produces, or more neat and finished than her execution. She has great natural gifts, and a memory singularly retentive enables her to play the compositions of the most noted masters, ancient and modern, "classical" and "romantic," without the aid of a book. Miss Arabella Goddard is quite as much at home in Bach, Mozart, Beethoven, and Mendelssohn, as in Thalberg, Herz, and Leopold de Meyer; we are, therefore, the less ready to excuse her when, as on Thursday night, in the course of four performances, she confined herself to the more showy and less admirable school. In the first part she played a fantasia of Thalberg, on themes from *Don Giovanni*, and being encored by unanimous desire, substituted the same master's *Tarantella* in C minor. In the second part, being similarly complimented for her performance of the *Carnaval de Venise* of Leopold de Meyer, she replaced it by Blumenthal's *Marche des Croates*. We have no objection to hear Miss Goddard in music of a character exclusively light and brilliant, but it is to be regretted that she should thus have lost an opportunity of exhibiting the other and more solid talent she possesses. A body of choristers,

amounting to some fifty, selected from the two Italian Operas and elsewhere, by its pointed and well-trained execution of some of the ancient madrigals, has gained and merited high praise. On Thursday night this chorus appeared to much advantage in Gironimo Converso's madrigal, "When all alone," one of the best specimens of the Italian writers of the 16th century. In Handel's celebrated laughing song and chorus, "Haste ye nymph," the solo part of which was delivered with well-intended energy by Mr. Bodda, it was equally effective, and the result was a loud and general *encore*. Miss Louisa Pyne, the queen of the vocalists, gave examples, both from her Italian and native *repertoires*, in a finished and admirable manner; while her sister, Miss Pyne, pleased much by her unaffected manner of singing in "Solitude," one of the most simple and graceful songs of Angelina. Mr. Swift was encored in the ballad of "Annie Laurie," and deserved the compliment. We are mistaken if this gentleman does not speedily take a high rank among our English tenors; nature has done its best for him; all henceforth depends upon himself. One of the most perfect of the vocal performances was the tranquil and beautiful quartett of Mendelssohn, "When the West," which was sung by the Misses Pyne, Messrs. Swift and Bodda, in a manner that left no room for criticism. There were many other songs, duets, and madrigals, besides an instrumental selection from *Lucia*, for Mr. Waddell's military band. Enough has been said, however, to afford a general idea of the performance, which terminated with the National Anthem by the principals, chorus, and band of wind instruments.—*Times*.

MUSIC AT MANCHESTER.

(From our own Correspondent.)

The London English Glee and Madrigal Union tempted us again on Wednesday the 14th, the second concert on their second visit to Manchester. The perfect style in which they render the finest productions of the Glee writers is a treat not to be lightly missed. The light and shade, the swelling out a chord, or the diminuendo, to the merest whisper, are so exquisitely given as to leave nothing to be desired. It is the perfection of "The music of the human voice divine"—we never heard anything to approach it.

SECOND CONCERT.

PROGRAMME.—PART FIRST.

- Madrigal, "Let me careless and unthoughtful
lying" T. Linley.
Glee, "When the wind blows in the sweet rose
tree" Horsley.
Mr. Francis, Mr. Lockey, Mr. Land, and Mr. H. Phillips.
Glee, "When wearied wretches sink to sleep" ... Sir H. Bishop.
Mrs. Endersohn, Miss M. Williams, Mr. Lockey, and Mr.
H. Phillips.
Glee, "Now the bright Morning Star" ... Greville.
Mrs. Endersohn, Mr. Francis, Mr. Lockey, Mr. Land, and
Mr. H. Phillips.

PART SECOND.

- Duet, "The Isle of flowers" ... Land.
Mrs. Endersohn, and Miss M. Williams.
Recit. and Air, "Nina" ... Hobbs.
Mr. Lockey.
Song, "Thou art near me again" ... Linley.
Miss M. Williams.
Scena, "Haste, nor lose the favouring hour" ... Weber.
Mr. H. Phillips.
New Trio, "The Troubadour" ... Macfarren.
Mrs. Endersohn, Miss M. Williams, and Mr. H. Phillips.

PART THIRD.

Madrigal, "The silver swan" ...	Orlando Gibbons, 1600.
Glee, "Discord, dire Sister" ...	Webbe.
Mr. Francis, Mr. Lockey, Mr. Land, and Mr. H. Phillips.	
Glee, "The Midges dance" ...	Knyvett.
Mrs. Endersohn, Miss M. Williams, Mr. Land, and Mr. H. Phillips.	
Glee (by desire), "Blow, gentle gales" ...	Sir H. Bishop.
Mrs. Endersohn, Miss M. Williams, Mr. Lockey, Mr. Francis, and Mr. H. Phillips.	
Mr. Land presided at the Pianoforte.	

The first very marked feature was the Rev. — Greville's Glee, "Now the bright Morning Star," although glee is hardly an appropriate title, it is more a roundelay for five voices than a glee; it was so cheerfully and spiritedly sung as to be redemanded. Land's duet, which opened the second part, is very pleasing—it was very nicely given by Mrs. Endersohn, and Miss M. Williams. Lockey was very great in Hobbs's Recitative and Air, "Nina," he threw much pathos and energy into the recitative, and proved how much he possessed that first requisite in a public singer—expression. The refrain beginning at the words "Up sprang, up sprang, Nina, my heart to thee," lingered with us long after the concert was over; there was a most unanimous encore, but Mr. Lockey, with good taste, merely repeated the last strain. Miss Williams then shewed her marvellous voice, and her excellent taste and judgment, in the delivery of Linley's song, "Thou art near me again;" where all are alike equally good it is difficult to single out parts for especial notice. Miss Williams's voice is certainly the first of its class in England, yet withal she has it under such perfect control as to be able to give a *sotto voce* passage as *pianissimo*, yet as clear and distinct as Jenny Lind, which is saying a good deal, the voices are so different in quality. Henry Phillips always claims our sympathies and respect for "auld acquaintance" sake, yet we could not help feeling sorry that he should have chosen of all songs that trying one of Caspar's in *Der Freyschutz*, "Haste, nor lose the favouring hour." The taste was there still, the voice and power were wanting to give the intended effect. For some unexplained cause Mrs. Endersohn did not give the song set down for her, or any in lieu of it. Macfarren's "Troubadour" is a very agreeable trio, quite characteristic and telling. It got much applause. The madrigal of Orlando Gibbons, "The silver swan," is the most perfect specimen of this school we have yet heard given by the Union; at first, when it closed, the audience were puzzled, but as if on second thoughts, they set to work and encored it. "Discord, dire Sister of the slaughtering power," Webbe's fine glee, was next given by the four gentlemen in beautiful style; the closing passage, with Francis's pure alto sailing away at the top, still floats in our ears; it is the finest thing we have heard Francis do. We have no great predilection for the Knyvett school, but "The Midges dance," as sung by Mrs. Endersohn, Miss Williams, Mr. Land, and Mr. H. Phillips, caused a decided encore in the Hall. Then, to wind up, came a perfect gem, Bishop's evergreen, "Blow, gentle gales," which was evidently sung with great care and pains to give the utmost effect to it. It was said to be introduced by desire; and although the last piece in the programme, everybody staid to hear it. We can scarcely single out one of the five who sang it, for especial mention, they were all so good and so equal to each other; but we are very sure Messrs. Francis, Lockey and H. Phillips, with their clever accompanist, Mr. Land, will forgive us for yielding the palm to

the two ladies; Mrs. Endersohn for her graceful and feeling introduction, Miss M. Williams for her grand and deep finale to this well known and favourite glee. That it was encored is a matter of course, maugre its being the last piece, and it was as greatly sung on the repeat as before.

THIRD CONCERT.

PROGRAMME.—PART I.

Madrigal, "Merrily wake music's measure" ...	J. Barnett.
Glee, "By Celia's arbour" ...	Horsley.
Glee, "Where art thou, beam of light?" ...	Sir H. Bishop.
Glee, "When winds breathe soft" ...	Webbe.

PART II.

Duet, "My lord's commands" (<i>Fridolin</i>) ...	F. Mori.
Mrs. Endersohn and Miss M. Williams.	
Ballad, "This blooming rose" ...	T. Phillips.
Mr. Francis.	
Song, M.S. ...	Land.
Mrs. Endersohn.	
Song, "Tell her I'll love her" ...	Shield.
Mr. Lockey.	
New Song, "When sorrow sleepeth, wake it not" ...	Land.
Miss M. Williams (Composed expressly for her).	
Recit. and Air, "With joy th' impatient husband-man" (From "The Seasons") ...	Haydn.
Mr. H. Phillips.	

PART III.

Glee, "Now by day's retiring lamp" ...	Bishop.
Glee, "With sighs, sweet rose" ...	Calcott.
Glee, "Where the bee sucks" ...	Dr. Arne.
Glee, "Blow, gentle gales" ...	Sir H. Bishop.

Again on Saturday night last, were we tempted by the above excellent programme, to go and hear the Glee and Madrigal Union. We were pleased to see the Free Trade Hall much fuller than on the former nights; indeed this must be the necessary result, as the talent displayed by the talented glee party becomes more widely known and appreciated. The singing partook of the same delightful character, and was most enthusiastically applauded. "By Celia's arbour," was the first glee encored; it was given in the most perfect style by Messrs. Francis, Lockey, Land, and Phillips, "When winds breathe soft," was a perfect picture; we never heard it so exquisitely rendered. Miss Williams and Mrs. Endersohn were very good in it. The second part devoted to duet and song, opened with a specimen from Mr. F. Mori's *Fridolin*; which is very pleasing, but almost too dramatic for the concert-room; it was charmingly sung by the two ladies. Mr. Francis had a nice little song, much better adapted to his voice and style than "The Anchor's weighed," called "The blooming Rose," by T. Phillips; he gave it so well, and with such a finished shake at the close, that it was loudly re-demanded. Mrs. Endersohn sang very sweetly a M.S. song by Land. Lockey gave us Shield's old song, that we had not heard for many a day, "Tell her I'll love her," with such spirit—although somewhat too low for his voice—that he was encored. Miss Williams had the like honour for her beautiful delivery of Land's new song, "When sorrow sleepeth, wake it not," introducing a *pianissimo* shake, which no little added to its effect. Haydn's fine song, from *The Seasons*, was so well delivered by H. Phillips, as to remind us of his palmy days; few are our English singers who could give such effect to it.

In the last part the glees were again perfection. "Where the Bee sucks," had all that light and fairy character, given to it, which is required by Shakspeare's poetry, and was unanimously encored. Then came (by particular desire, this time,) Bishop's favourite; "Blow gentle gales," to

finish the concert; and as if to leave a good impression, the singers one and all exerted themselves to impart the utmost effect in their power to it. The consequence was the most tumultuous encore of the night; thus ending triumphantly the second visit of the Glee and Madrigal Union to Manchester.

ARDWICK GENTLEMAN'S GLEE CLUB.—(From a Correspondent.)—The members of this club held their second meeting of the season on Wednesday evening last, at the George and Dragon Inn, Ardwick Green. Although the weather was unfavourable in the extreme, the members and their friends mustered in strong force. The following pieces were sung, among others, during the evening, "Discord, dire sister," Webbe; "I'll lo'e thee Annie," arranged by R. Andrews; "What shall he have that killed the deer," J. S. Smith; "With sighs, sweet Rose," Callcott; "Come thou Monarch," Bishop, Part II; "Now the bright morning star," Greville; "Fair Flora decks," Danby; "Is it the roar," Dr. Clarke; "What a merry, merry life we Gipsies lead," arranged by John Phillips; "Hear me, sweet Fancy," Geo. Hargreaves. We have only just time to say, we never heard Dr. Clarke's fine glee so admirably interpreted as by the professional gentlemen of this club—Messrs. Edmondson, Phillips, Walton, and Smith. On this occasion, the fairy-like accompaniment to the charming solo bit, "Merry elves, their merrier pacing," was, also, delightfully discoursed by Mr. Richard Leed at the piano. Mr. Smith likewise merits a strong word of praise for his graceful reading of the solo, as does Mr. Walton for his impassioned delivery of the tenor solo, "Tears of an Imprisoned Maiden." In Geo. Hargreaves' ever-charming glee, "Hear me sweet Fancy," Mr. Edmondson's pure, piercing alto had a most pleasing effect, and must place him in the very foremost ranks of male altos. The rehearsals for the prize glee are steadily progressing, and the committee announce their intention to make the second about the 18th February next.

Dramatic.

HAYMARKET.—On Tuesday, Dion Bourcicault's popular comedy of *London Assurance* was played at this theatre for the first time for some considerable period. So much has been said about the piece, that we are not going to recommence a description of its various merits and defects; we shall be content with confining ourselves to our point. We always have said, and we now say so again, that *London Assurance* is one of the very best acting comedies on the stage, if, indeed, it is not the very best. Such is our calm and deliberate opinion; if any one is inclined to differ from it, let him go and see how the comedy rattles off even now, after a lapse of we don't know how many years since its production, and deprived of that extraordinary cast which it originally enjoyed, and which is a thing to be remembered by every lover of the English drama, and to which some attributed the success of the piece.

Miss Reynolds was a very lady-like, elegant, and sarcastic Grace Harkaway, displaying in the latter acts some extremely delicate and nicely subdued touches of sentiment and pathos. Lady Gay Spanker was played by Mrs. Sterling, and, therefore, was of course played well, but the lady whose impersonation of the part shall make us forget Mrs. Nisbett, has yet to appear. Lady Gay Spanker's "Dolly" convulsed the house: *mais cela va sans dire*. Buckstone was "Dolly."

Mr. Leigh Murray as Dazzle was gay, rattling, and imperturbable. At the risk of saying what everyone must know, we will add—his Dazzle is a gentleman. However great a scamp he may be morally, his manners and appearance are such that, had Lord Chesterfield been alive at the present day, even he would have pronounced them unimpeachable. The other characters were all well filled, and the curtain fell on a highly pleased audience.

OLYMPIC.—On Monday night, a most crowded audience assembled here to witness Shakspeare's *Othello*, which was revived with new scenery, dresses, and appointments. We believe that, taken altogether, the cast could not have been better at any other theatre in London. Mr. Henry Farren played the part of Othello, Mr. Hoskins that of Iago, and Mr. W. Farren, junior, that of Cassio. Mr. Shalders was the Roderigo, while Mr. Diddear supported the character of Brabantio. The gentle Desdemona was entrusted to Miss J. Howard, and Emilia, to Mrs. Saville.

Mr. Hoskins has evidently studied the part of Iago with great attention, but his reading does not coincide with our ideas on the subject. Mr. Hoskins is too flippant and off-hand, particularly in his soliloquies: even were we to allow him to be right in adopting this free and easy manner when in the presence of the other personages of the drama, we think that he should lay it aside when he is alone. Iago is a morose and discontented man, and in plotting his villainies to himself, when, of course, he has no cause for concealment, should let the audience perceive that settled feeling of discontent which is the spring of all his actions. Had Mr. Hoskins given the whole character as he did some few portions of it, for instance the soliloquy commencing—

That Cassio loves her, I do well believe it—

which was delivered with an earnestness and intensity that brought down a unanimous burst of applause, we should have pronounced his Iago to be a very superior performance. As it was, Mr. Hoskins almost made a light comedy part of it, and would have caused us to regret his not having been cast in Cassio, had not the latter part been played by Mr. W. Farren, junior. This gentleman was extremely good, and gave the celebrated drunken scene with an immense amount of dry natural humour. The Roderigo of Mr. Shalders was excellently well conceived and equally well carried out. The power of individualising a character is the distinguishing mark of a superior actor: Mr. Shalders possesses this power in a high degree. In his hands, Roderigo is not the mere empty-headed fool that he is so often represented, and who is very little better than an idiot. He is simply a man of a weak, facile disposition,—one of those we so frequently meet with in every-day life—easily worked on by one of a stronger cast of mind, not because he fears him—for Roderigo is no coward—but because, possessing no judgment of his own, he allows one superior in intellect to judge for him. This is the idea of the character taken by Mr. Shalders and beautifully worked out by every modulation of his voice and motion of his eye—for Mr. Shalders, like a true artist, who feels what he does, can give his audience as great an insight into the character he is playing by a mere look as if he had to deliver a whole soliloquy. We certainly hold Mr. Shalders to be one of the most rising actors we possess. Miss Louisa Howard was a very beautiful Desdemona, and if she was sometimes wanting in energy, especially in the last scene, she made up for it by her winning tenderness and pathos. Mrs. Saville's Emilia is, in our opinion, deserving of great praise

Her energetic earnestness in the last scene exacted a well-merited tribute of applause from the whole house.

Some little time since, we pronounced Mr. H. Farren's Shylock to be the most artistic thing he had ever done, but his Shylock must yield the palm to his Othello. Mr. H. Farren has rightly seized the character of the Moor. Noble and frank, if you will, but only while his passions are at rest, when they are raised, he becomes impetuous and ungovernable, and is hurried away to the commission of deeds, which he can only atone with his life. All this was admirably rendered by Mr. H. Farren. In the scene before the Doge, and where Othello's wild nature still slumbers under the gentler manners and higher civilisation of his adopted country, he is noble, frank, and confiding; his natural wildness, however, is clearly visible in the scene on the ramparts in the second act, which was given with telling effect, and prepared us for his wild and ungovernable fury in the later scenes, where the physical intensity of his passion breaks through his acquired virtues, which can no more oppose a barrier to them than its shell can arrest the egress of the young serpent. At last, when his fury has worn itself out, his gentler nature once more takes the upper hand, and he becomes a prey to the most agonising remorse. Mr. Henry Farren's development of the different details of the character were as satisfactory as his conception of it, being studded with numberless beauties, and evidently dictated by a careful observance of nature herself. We may more particularly point out the scene on the ramparts, before alluded to, the scenes in which Iago first instills the jealous poison in his heart, the celebrated "Farewell," and the last scene of the play.

To say that Mr. H. Farren will never play Othello better than he did on Monday night would neither be true nor just, because we must then suppose that he would suddenly cease to display that enthusiasm and conscientious perseverance in the study of his profession, which have hitherto distinguished him. His Othello is now a noble and grandiose conception, standing out with its bold determined outline, like some colossal statue, but which, as yet, the artist

"Perfectum decies non castigavit ad unguem."

Time, however, will, most certainly, give it that finish which it is impossible for it to possess on a first representation, and then Mr. H. Farren may safely stake his artistic reputation upon his Othello.

At the fall of the curtain, Mr. H. Farren was unanimously recalled to receive the plaudits of a delighted audience. Mr. Hoskins also had to bow his thanks.

PRINCESSES.—The play of *The Iron Chest* has been revived here with considerable success. This piece, which is founded, as is well known, on Godwin's novel, "Caleb Williams," contains, in the principal characters, Sir Edward Mortimer, a masterly dramatic portrait. With this exception, the play is a poor business enough, and the improvement resulting from the application of the pruning knife was manifest. We have seldom seen Mr. Charles Kean to more advantage. Allowing for a little of his usual mannerism, and a little lack of energy in the last scene, is portrait of Sir Edward Mortimer was as vivid and truthful a sketch as we have ever seen from him. He was loudly and frequently applauded. The little part of Helen hardly gave the handsome Miss Frankland an opportunity for displaying her latent graces. Mr. Addison played Captain Fitzharding, and Mr. Harley, Samson Rawbold. The rest of the characters were but moderately well filled.

LATEST FUN FROM FRANCE.

(By Electric Telegraph.)

THE *Moniteur* publishes the following—

"DECREE.

"In the name of the French People.

"The President of the Republic,

"Considering that the expression of public opinion is altogether dangerous, and ought to be wholly suppressed,

"Decrees—

"That no Leaders shall henceforth be suffered to appear except those appointed to military commands.

"That all Reviews are interdicted, saving those which may be held by the President,

"That, since whilst, on the one hand, it is undesirable to discourage Poetry, and on the other, verses often contain insidious allusions, the only Songs allowed to be published, shall be such as have been composed on the model furnished by MENDELSSOHN—that of Songs without words.

"The Censor is charged with the execution of these Decrees.

"Given at the Palace of the Tuileries, Jan. 12, 1852.

"(Signed) LOUIS NAPOLEON BUONAPARTE.
"Aspirant à l'Empire."

(From Punch.)

Foreign.

PARIS.—We have to felicitate the Italian Opera on the acquisition of a baritone, in the person of M. Ferlotti. The *artiste* is one of the rare instances in which the praises of the Italian journals have not deceived us, for he merits the eulogiums of which he has been the object. M. Ferlotti possesses one of those organs in which strength does not exclude sweetness. M. Ferlotti is tall, and his countenance impressive. His action is elegant, with sufficient vigour when requisite. Mr. Lumley may congratulate himself on the engagement of a desideratum, both here and in London. The opera was *Maria di Rohan*, and though suffering from nervousness on his *entrée*, the execution of his *cavatina* engaged all suffrages in Sig. Ferlotti's favour, and his success proceeded *crescendo* until the third act, which excited the audience to enthusiasm, and won a deserved triumph. M. Guasco threw into the part of Chalais impassioned tenderness, and, in addition to the reiterated plaudits of the public, he was compelled to repeat the air in the third act by unanimous demand. The opera had the further advantage of introducing Mme. Fiorentini for the first time this season, a lady whom we certainly ought to see more of, both for the satisfaction of the public and her own advancement in the profession to which she has brought so many gifts—gifts which require the aid of practice, stage experience, and study, to bring them to maturity. A more beautiful voice than Mme. Fiorentini's has seldom been heard; its improvement in the graces of execution since last season are obvious, and though still requiring cultivation, her singing in the part of the Duchess, set off by the beauty of her person and features, was very successful with the audience, particularly in her principal air, and Mme. Fiorentini had the honour of being recalled at the fall of the curtain with Messrs. Guasco and Ferlotti. Mlle. Ida Bertrand was the Abbé de Gondi.

She sang the part well, and would have done so still better had she been less profuse of *floriture*. The audience was crowded and fashionable.* We complained in our last theatrical notice of a want of novelty, and lo! this week the director has furnished us with two; in addition to the above, Mlle. Cruvelli having appeared in *La Sonnambula*, and by her singularly beautiful, as well as original, performance of Amina, has thrown over this well-known *chef d'œuvre* all the charm and freshness of novelty. We have seen many captivating Aminas in Paris, but, in comparison with La Cruvelli, they were the graceful shepherdesses of Watteau, by the side of the vivid nature and living colours of a Rubens. It requires, indeed, some stretch of imagination to recognise the inspired Norma, and the passionate Elvira, in the buoyant grace and affectionate simplicity of the village maiden, Amina, as presented by this great *artiste* in the first act. Instead of that somewhat vulgar coquetry, which most of our Aminas render so prominent, she exhibits merely that artless love of admiration which leads all the daughters of Eve to be pleased with compliments to their beauty. Her singing of the character, if without all the elaborate perfection of some of her predecessors, possesses that magical charm, compared with which all mere singing becomes pale and colourless—that charm is feeling, which Mlle. Cruvelli evinces in Amina beyond any singer we have ever heard. The frank joyousness of her acting in the opening scenes, was only to be rivalled by the depth of her distress and the mute horror she exhibited when discovered in the chamber of the Count, and abandoned by her lover. Not only the enthusiastic and reiterated plaudits of the audience, but their tears—

“Albeit unshed to the melting mood!”—

bore irrefragable testimony to the effect they produced. In the last scene her delivery of the touching recitative, while wandering in her distracted sleep, and her extatic overpowering burst of joy on awaking and finding her innocence recognised, was a worthy conclusion to this noble display, which, we do not hesitate to say, has never been even approached since the days of Malibran. We do not undertake to describe the continued plaudits, recalls, and bouquets elicited by this marvellous performance; they are countless. M. Calzolari was the Elvino. On the first representation, he was evidently labouring under severe indisposition; but, on the second, sang with all his usual taste, elegance, and expression. His execution of the principal air, “Ah! perché non posso!” was quite charming, and won for him the honour of a unanimous recall. M. Beletti gave a spirited and effective version of the Count, his cavatina, “Vi ravviso,” narrowly escaping an encore. On the whole, this favourite opera, frequently as it has been performed in Paris, never went off with more signal or triumphant success.

A well written, and still better acted, little one-act proverb has been produced at the Theatre Français, under the title of *La diplomatie dans le Mariage*. Its reception was favourable, and the success may be attributed to the elegance of the dialogue, the subject being far from new; it is the story, already made so much use of for the stage, of a lady, by her tact and management, winning her husband to his duties and his home. The principal characters are sustained by Maillart, Mme. Allan, whose acting is perfection itself, and Mme. Denain. Mme. Berton (daughter of M. Samson

* The success of M. Ferlotti, and the attendance of Louis Napoleon, at the second performance, have been already announced in our correspondent's letter.—Ed. M. W.

of this theatre) was proclaimed the authoress, amid the heartiest applause.

Messrs. Jules Barbier and Michel Carré have received a consolation for the want of success of their *Fileuse*, at the Gaité last week, by the extremely favourable reception of *Les Marionnettes du Docteur*, just produced here at the Odeon. This doctor prides himself upon his sagacity as a physiognomist, and is piqued at the indifference which two young fashionables, his country neighbours, treat his pretensions to the science of Lavater. From his knowledge of them, and his impressions of their characters, he writes—not without malice—a drama descriptive of their future career, which is supposed to be acted before his neighbours by marionettes, who are personated by the whole strength of the company, and, at the conclusion, the “Docteur” is pronounced a worthy successor to Lavater. The piece is, notwithstanding its length, entertaining and original, and there is little doubt of the permanency of its success. Mlle. Sarah Felix and Roger Solié, with Messrs. Tisserant and Clarence, gave great satisfaction in the principal parts.

Delavrac's *Nina, ou la Folle par Amour*, has been revived at the Opéra Comique, for the *débuts* of Mlle. Favel, a young singer of whom great expectations were entertained. Whether from the music being unsuited to her voice, a thin *mezzo soprano*, or the emotion of a first appearance, the fair *debutante* failed to produce any impression. The opera in itself, though curiously interesting to a musical hearer, is so extremely old-fashioned as to create among the general public a decided feeling of *ennui*. Consequently, Nina's present career bids fair to come to a speedy termination. It continues to run, however, since Mlle. Favel is a good actress.

At the Opéra National an opera in three acts has met with success, under the title of *La Butte des Moulins*. On a libretto of more than average absurdity, from the pen of M. Gabriel, M. Adrien Boieldieu, son of the famous Boieldieu, has written a partition, remarkable for the prettiness of its motives. It is needless to call the attention of our readers to the fact that all the water carriers of Paris come from the mountains of Auvergne. The author of the libretto has taken advantage of this circumstance, and the hero of the piece, Eloi, is one of these *Auvergnats*; his matrimonial intentions respecting Mamzelle Mariette, a young lady, also in the water-carrying line, are discouraged by her father, who scouts the idea of a son-in-law, unprovided with a quadruped to draw his *tonneau—Anglicé*, water-car. Eloi, however, finds a purchaser for his cart, and at a price which will enable him to purchase not only another, but also the much-coveted horse, which he requires to make Mlle. Mariette Mme. Eloi. But “the course of true love,” &c.; Eloi's cart has been made use of for the “machine infernale” against the First Consul, and while the rejoicings which precede the nuptials are going on, he is arrested on suspicion of being the author of the plot, and taken off to prison. After the demonstration of his innocence, however, he is handsomely indemnified for his false imprisonment, and marries Mariette, to the great joy of all the *aquarrii* of the *Butte des Moulins*, the head quarters of the “Porteurs d'Eau” in Paris. The music is thickly interlarded with Imperialist reminiscences. M. Boieldieu, however, is certainly not *melior patre*. The piece is well sung and acted, Mlle. Rouvroy and Messrs. Meillet and Junca, in particular, acquitting themselves to the satisfaction of their hearers. We must not, *en passant*, omit to notice the extra-

vagant enthusiasm the friends of this theatre display on every first representation. Friendship is an excellent thing, but it may be carried to such an excess as to render its objects ridiculous.

The last novelty at the Vaudeville is one of unusual length for this theatre, being five long acts; it is entitled *Les Rêves de Mathéus*, but though supported by Mlle. Déjazet its reception on the first night was of the coldest. It has since, however, undergone considerable abridgment, and its success has increased in proportion with the diminution of its length. Mathéus is a young man of fortune, who has fallen into the snares of a pretty danseuse, and is on the high road to ruin, when his dreams (which are acted) reveal to him the real nature of his connection, and he thereby extricates himself from the clutches of his devourers. Besides Mlle. Déjazet, this affair is well acted by Mme. Octave and M. Léonce. The authors are MM. Mélesville and Carmouche.

A decided novelty has [made its appearance at the Variétés, in the shape of a virtuous vaudeville! This phenomenon is entitled *Les Deux Prud'hommes* and conveys an impression that the author M. Deslandes has a strong idea of putting himself on the ranks as competitor for one of the "virtuous drama" prizes—a Parthian arrow, we fear, discharged by M. Léon Faucher on his retirement, as an epigramme on the virtue and morality of the French stage. Mme. Martinez, the "Black Malibran," has also made her appearance here, and with a certain degree of success, in *La Nègresse et le Pacha*, a trifle written for the occasion by MM. T. Gautier and La Roussat, under the pseudonyms of Ali-Biblo and Salmigondin, in which she sings with great spirit the Créole airs of the Spanish West Indies. Arnal continues to convulse crowds with laughter in *Renaud in de Caen*, and other of his favourite roles. A pretty little one act affair, entitled *La Quit-tance de Minuit*, sprinkled here, and there with smart couplets by M. Varney, the *chef d'orchestre* of the Opera National has been also quite successful.

The annual concert of the Société Ste. Cécile for works by unknown composers, came off with great éclat, several new works giving it a cachet of classicism rarely met with elsewhere than in England or Germany. *Sanctus* and *Benedictus* by M. Gounod. The solo parts were executed by Mlle. Poinot and M. Gueymard. One of the odes of the French poet Gilbert, *Le Jugement Dernier*, set to music by M. Wekerlin was much applauded. Several other works were executed, and all met with their quantum of encouragement. The orchestra under M. Seghers, and the chorusses under M. Wekerlin are numerous and efficient; and amateurs of classic music will soon have but little cause to regret the exclusiveness of the "Société des Concerts" of the Conservatoire.

A small reunion of artistes and amateurs, M. Verdi, the celebrated composer, being of the number, assembled on Saturday at Eraud's salons for the audition of a piece for two pianos on the chorus of Verdi's "Gerusalemme," by the Neapolitan pianist, M. Montuoro. This morceau has two great merits; it is short, and though the variations on the theme are remarkable for their brilliancy, the air is not for one moment lost sight of. M. Montuoro was warmly congratulated by his auditory. Its performance by the composer and an amateur of distinction was perfect.

LEIPZIG.—The 4th of November, being the anniversary of the death of Mendelssohn, was ushered in with festive observance by our Conservatoire. As this institution is indebted to the great master for its existence, so he naturally remains in most lively remembrance by the body of professors, directors, and pupils; and it is intended every 4th November to give a performance of his works.

On this occasion a portion of an unfinished oratorio,—*"Christus,"* was performed under the direction of Herr Schleinitz, and sung by the entire strength of the chorus of the Conservatoire. Professor Moscheles then played Mendelssohn's "Variations Sérieuses" with much warmth and interest. Two unpublished songs were sung by Mlle. Masius with the deepest pathos; and, in particular, she threw great vigour and expression into an earlier song.

The crown of the evening proved, however, the performance of Mendelssohn's youthful composition—his third quartett in B minor.* Piano, Herr Moscheles; violin, Herr David; tenor, Herr Hermann; and violoncello, Herr Grützmacher. The difficulties in this work are so manifold, that it seems extraordinary how Mendelssohn, in his 16th year, not only could compose, but likewise play it. A vocal quartett concluded the festival, in a manner highly impressive, on an audience including the elite of our musical amateurs.

NAPLES.—(From a Correspondent.)—I can give you but a very sorry account of musical doings at Naples. From what is reported to me, San Carlos must be in a deplorable state. De Bassini—who, by the bye, is engaged by Mr. Lumley for next season—and who seems to be a first rate artist, is the only one who keeps the tottering company together. He in opera, and Amalia Ferraris in the ballet, are the only stars. Pacini's *Malvina di Scogia* has been well received. Another opera, by Moscuza, *Eufemia*, has made a fiasco. Both were performed at the *Teatro Massimo*, S. C. as they call it in Italy. In the *Teatro Nuovo* they are playing an opera buffa of Petrella, called *Le Frecauzioni*, which has been performed more than a hundred times. The music is said to be very pretty, and the libretto amusing. This Petrella was a pupil of the late Donizetti. Another opera, *Shakspeare* (with the same libretto as Thomas's *Songe de Nuit d'Elé*), the music by Lillo, has not been so fortunate. New operas by Batista, Mercadante and De Lignori, are in preparation. Musical taste, however, in general is at the lowest ebb here. Lablache is still in Naples. His daughter, Maria, whose voice and execution are equally admirable, is enchanting everybody by her extraordinary genius. She is the queen of all the fêtes. Benedict, who has been for some time at Naples, is already far advanced in the second act of the new opera, which, I understand, is destined for Drury Lane Theatre. Those who have heard any of the music are of opinion that it will be a *chef d'œuvre* of the celebrated maestro.

LISBON.—Pacini's *Saffo* had been successful with Mmes. Sannazzari and Persoli, and Messrs. Guglielmini and Mancusi.

MILAN.—At La Scala Verdi's *Attila* has been well received with Mmes. Didot and Lotti, and Messrs. Musiani and Gorin.

ROME.—The Carnival season commenced at the Teatro Apollo, on Dec. 27th, the opera being Verdi's *Guglielmo Wel-lingrode*, which went off with applause, Mme. Gariboldi, and Messrs. Fraschini and Colini sustained the principal parts.

VERONA.—On St Stephen's night the Carnival was inaugurated with Verdi's *Rigoletto*; it was coldly received. Mirate, Varesi, and Mme. Scottar are well spoken of.

VERCELLI.—A tenor of the name of Negri has made a successful debut in Verdi's *Luisa Miller*; his voice is described as magnificent, but he is said to be deficient in the use of it.

BERGAMO.—The Carnival was inaugurated with Mercadante's *Gli Orazii*, in which Mme. Lorenzetti, and Messrs. Perezzi, Giani, and Vagro (whose names, with the exception of the lady's, we meet with for the first time), are described as excellent.

* We recommend the revised edition by the author, published by Wessel and Co.

MADRID.—Mme. Rusmini Solera, a singer of great reputation on the other side of the Alps, recently made her *début* at Madrid in Verdi's *Ernani*, and obtained a favourable reception. Cresci, a baritone, has also been successful in Donizetti's *Torquato Tasso*. The celebrated Alboni has made a triumphant debut in the *Figlia del Reggimento*.

BRUSSELS.—The Italian Opera has some difficulty this season in finding a prima donna. Three have appeared in succession, this season, without finding favour with the public. To supply the deficiency Mme. Castellan has been engaged, and her success has been immense.

M. Fétis has returned from Paris, and Mad. Pleyel has determined on visiting England in the spring.

Provincial.

OLDHAM.—CONCERTS FOR THE PEOPLE.—The first of this series was given on Monday evening last in the Working Men's Hall here. The principal vocalists were—Mrs. C. F. Anthony (late Miss Briddon), Mrs. Brooke, Messrs. Walton, Brooke, and Meller, and the humorous Mr. Wm. Pigot, who is always a great favourite with the people; in addition to those named, who were principally from Manchester, there was a select chorus, including the very best of our local talent. Amongst others, we noticed on the platform Mrs. Lawton, Miss Batty, Messrs. Briesleys, Cooke, Broadbent, Turner, &c., &c. Mr. John Lees, of this town, presided at the pianoforte; the whole being under the spirited conductorship of Mr. Chas. F. Anthony. The prices were 1s., 6d., and 3d. for the promenade; surely a more liberal arrangement could not be made for the people's enjoyment—looking at the formidable array of names. The concert opened with the regular stock piece of Bishop's "Chough and Crow," given with appropriate spirit and effect; Calcott's "Friend of the Brave" was excellently sung by Mr. Meller, our local bass, who we were glad to find so heartily welcomed on his appearance on the platform. We cannot omit a passing word on Glover's beautiful duet, "The Flower Queen," if it be only to offer our meed of praise to the very tasteful accompaniment by the young pianist who, we are glad to find, is rapidly rising in his profession. Perhaps one of the greatest treats of the evening was an harmonised version by this young professor of the old well-known melody "Home, sweet Home," sung as a quintet by the voices alone; the treatment of this subject is highly meritorious, and having the addition of two tenors, is fuller in effect than an arrangement we heard some time ago at the Free Trade Hall Concerts; we need not say the piece was most enthusiastically encored on this its first public performance. We cordially wish Mr. Lees success in his calling, as he is truly a worthy successor of his much respected parent, Mr. Isaac Lees, our parish organist for more than a quarter of a century past. The "Wishing Gate," given with much playful humour by Mrs. C. F. Anthony, was loudly re-demanded; this young lady possesses the finest soprano voice we have heard for some time, and may with care and industry take a high position in our northern provinces. The "Accomplished Young Lady" given by that laughter-stirring son of Momus, Mr. William Pigot, set the whole audience, both young and old, in convulsions of laughter; being rapturously encored, Mr. Pigot substituted a comic history of "Johnny Sands." Tom Cooke's "Gipsy Tent" closed the first part. "Loud let the Moorish tambour sound" opened the second part, and was most spiritedly given by both principals and chorus. Mr. Walton, who is always a great favourite in Oldham, was heartily encored in "The Motto on the Sand," by Aldridge. An affecting ballad, "I had a dream," shewing the touching feelings of a poor Georgian slave, was beautifully sung by Mrs. Brooke, who we remember to have heard some few years ago as Miss Parry. This lady is one of the finest contralto singers we have in this neighbourhood—her voice is of the pure Alboni quality, and as she always gives indications of study and care to her subject, she never fails to create a most favourable impression. We can only just

notice the singing of her spouse, who we thought in his song, "The Sea is England's Glory," by Glover, was scarcely in good voice to form an opinion of his merits. After another humorous effusion from Mr. Pigot—"Matrimony"—the concert closed about half-past ten o'clock with the spirited Market Chorus from *Masaniello*. We close our remarks by adding our mite of praise to the excellent conductor, Mr. C. F. Anthony, who managed his forces throughout the evening with wonderful precision. We are glad to notice the second concert of the series is announced for the 2nd February, when we believe the Mayor (Jas. Collinge, Esq.), is to be present, and lend his patronage and support to the scheme.—(From a Correspondent.)

JULIAN ADAMS' MONSTRE CONCERT.—The Glasgow people are proverbially tardy in proclaiming their definite approval of what is elsewhere hastily pronounced as the *ultima thule* of excellence; yet merit makes its way surely, and the tardiness is eventually compensated for the way in which the full meed of praise is awarded, and the still more striking compensation—patronage—is accorded. We are led to these remarks by the slow appreciation of Julian Adams' bold and onerous efforts to provide an entertainment such as has never been presented in Glasgow, and the prices for the enjoyment of which are within the means of every class of the community. The nightly increasing acknowledgment, and the crowning climax which their praiseworthy efforts attained on Wednesday evening, the eleventh of the series, testify that the public now fully appreciate the efforts that have been made to supply them with first-class music performed in a masterly style. The City Hall was densely crowded, all the leading families of the city and neighbourhood gracing the room with their presence. We most heartily congratulate Julian Adams, who beside the redoubted rival with whom he has had this week to contend, has passed the ordeal unscathed—has achieved a triumph as merited as it was veritable. We do not pretend to the skill of musical criticism; but taking the decisions of those who do, and trying them by the test of our own satisfaction, we must say that the entertainment provided to the lovers of music has rarely been surpassed in Glasgow. As a conductor, the Philharmonic Society have long recognised Mr. Julian Adams as their chief, and the admirable skill he has shown at his concerts, especially at the *monstre* one, prove him in his speciality second to few.—*Glasgow Scottish Guardian*, January 18, 1852.

NORTHAMPTON.—Mr. C. McKorkell gave a concert on Monday evening last, at the Corn Exchange, assisted by the celebrated vocalists Mr. and Mrs. Sims Reeves. The programme included the most favourite pieces sung by these artists. Mr. Reeves was encored in "Fra Poco," "Down where the Bluebells grow," and "My pretty Jane." The greatest musical treat of the evening was his rendering of Beethoven's "Adelaide." Mrs. Sims Reeves was encored in Spohr's beautiful song, "The Bird and the Maiden," the oboe obligato to which was exquisitely played by Mr. Nicholson. Mr. C. McKorkell performed Schuloff's "Fantasia on Bohemian airs," and "Les Hirondelles," by Streich, in his usual admirable manner. He also played a solo on the harp most efficiently. The Madrigal choir sang very well Festa's "Down in a flowery vale," and "My Bonny Lass," by Morley, also the glees, "Now the bright morning star," and "Blow, blow thou winter wind." The audience was not so large as might have been wished for, in consequence of the inclemency of the weather, but nothing could exceed the enthusiasm of those present, and every one is looking forward to a repetition of the visit of these most talented artists.

LIVERPOOL.—Mr. E. W. Thomas's Classical Chamber Concerts took place on Monday, the 12th instant, when Mr. Seymour, from Manchester, and Miss Kate Loder, the eminent pianist from London, made their first appearance before a Liverpool audience, and gave great satisfaction. Mr. Seymour led the first piece, Mozart's quartet in A, No. 9, for two violins, viola, and violoncello. A trio in C minor, for pianoforte, violin, and violoncello, by Mendelssohn, introduced the fair pianist in conjunction with Messrs. E. W. Thomas and Lidel. She is small and apparently young, but has a powerful finger and brilliant touch, which was very effectual in rendering a comic *scherzo*, *molto allegro quasi presto*, which followed a rather indefinite *allegro energico*, and

very effective *andante espressivo*. The quaintness of this movement obtained an encore. The second part of the concert opened with a duet in D minor, for two violins, by Spohr, Op. 89, most admirably executed by Mr. E. W. Thomas and Mr. C. A. Seymour. Miss Kate Loder then played Mendelssohn's *andante* and *rondo capriccio*, with so much power and brilliancy as to obtain an encore, which took the shape of some of the *Lieder ohne Worte*, played equally well. The concert terminated with Beethoven's quartet in C No. 2, for two violins, viola, and violoncello, played by Messrs. E. W. Thomas, C. A. Seymour, Baetens and Lidel. The next concert is announced to take place on February 14.—*Liverpool Mail*.

NOTTINGHAM.—The *Messiah* was given at the Mechanics' Hall, on Tuesday evening, January 13th. The solo vocal parts being sustained by Mrs. Sims Reeves, Miss Wells, Mr. Sims Reeves and Mr. Lawler. Mr. Cusins led, and Mr. H. Farmer conducted. The band and chorus were very good, the former including eminent performers, as Mr. Reed of the Royal Italian Opera, Mr. A. Nicholson of the Philharmonic concert, Mr. H. Nicholson of the Duke of Rutland's private band, Mr. J. Smith of Leicester, and Mr. Sprake, master of the dragoon band now lying in Nottingham. The performance went off extremely well, and gave the greatest satisfaction to a very large audience.

LEICESTER.—Messrs. A. and H. Nicholson gave their Grand Concert, on Wednesday evening, and the attractions provided and the estimation our townsmen are held in, drew together the largest audience ever known in Leicester. The New Hall was so inconveniently crowded that many persons were obliged to leave before even the end of the first act, several were taken out fainting, and upwards of two hundred were refused admittance at the doors. The concert commenced with a movement of Hummel's Septet in D minor, which was well played by Messrs. Cusins, H. Nicholson, A. Nicholson, Foister, H. Gill, Reed, and Weston. Mrs. Sims Reeves sang with great effect Pacini's Cavatina "Il soave," Dr. Arne's song "Where the bee sucks"—"Within a mile of Edinboro'"; and Mr. A. Nicholson's oboe obligato, "The Bird and the Maiden." Mr. Sims Reeves, the great card of the evening, was enthusiastically received; was encored in "Down where the Blue Bells grow," "Meet me dearest," and most especially in "The Death of Nelson." The duet from *Linda* "Do quel di" was so charmingly sung that nothing but an encore would satisfy the audience. Miss Wells received an encore for "The Swiss girl," and much regret was expressed that this was the only solo piece she had during the evening. She has established herself a lasting favorite with the Leicester public. Mr. Lawler sang "Largo al Factotum," in a rather dolefully comic manner, we should have preferred to hear him in an English song. Mr. Cusins accompanied the vocal music with great ability, and we were anxious to hear his pianoforte solo, but owing to the great heat of the room and the previous dampness of the weather, the keys of the pianoforte did not act well, and he was compelled to omit the greater part of it. Solos on the flute, violoncello and oboe, by Messrs. H. Nicholson, W. Reed, and Alfred Nicholson, gave great satisfaction—the flute and oboe being encored. The concert concluded with the laughing trio "Vadasi via di qua," which sent away the audience in great good humour.

BELFAST CLASSICAL HARMONISTS' SOCIETY.—Some time since we announced the formation of a new musical society in this town, entitled "The Classical Harmonists." Since then, the Right Hon. President, the Earl of Belfast, has expressed the deepest interest in its welfare and progress. We are happy to state, that, under the able superintendence of its talented director, Mr. Barry, the society has accomplished much, and we understand, at their first concert, which Mr. Barry purports shall be devoted exclusively to works by Mendelssohn, it is intended to bring forward selections from "*Edipus*," as performed before her Majesty, by command, on New Year's Day last; also, a grand duet for the piano, to be performed by Mr. Barry and his noble friend, the Earl of Belfast; and two piano-forte solos, which his Lordship has kindly consented to play. We urge amateurs, without delay, to avail themselves of the advantages set forth by a society of the highest respectability, and whose intentions, to say the least of them, are laudable and meritorious.—*Belfast Newspaper*.

GLASGOW.—JULLIEN'S CONCERTS.—M. Jullien commenced his annual series of concerts in the Music Hall on Tuesday night, when of course the anticipations of the various novelties and attractions which the renowned *maestro* never fails to bring with him, brought out a numerous and brilliant assemblage. Of the attractions this year, we may mention, that in addition to his unrivalled band, he has one of the most gifted vocalists we have for some time heard, Miss Cicely Nott; and as for the other two stars, Bottesini and Sivi, their reputation is too wide-spread to render any further allusion to them here necessary. It is enough to say that their performances, like the songs of Miss Nott, created an enthusiasm of the most rapturous kind. As for Sivi, certainly no modern violinist approaches him but Ernst. The musical novelties are the St. Leger Quadrilles and the Crystal Palace Polka, both of which abound with many of those singularly ingenious expedients to produce effect so peculiar to Jullien. Their performance accordingly amused, while it highly gratified the audience. The second concert took place last night, and was attended with the same success as the one the night previous. The concluding two of the series, are, it will be seen, to-morrow and Saturday.—*Caledonian Mercury*.

SHREWSBURY.—(From a Correspondent.)—The Choral Society gave the first concert of their 18th season on Tuesday evening, at the usual place, the Music Hall. The principal performers were Mrs. Alexander Newton, Miss Messent, Mr. Benson, vocalists; and Mons. Demunck (violoncello), Mr. W. C. Hay (cornet-a-piston), and the Messrs. Hay and Adams (pianoforte). The programme was in some instances altered from the original schemes Mrs. Alexander Newton was sent for from London at a moment's notice, Madame Garcia, who was announced, being prevented from attending. The Shrewsbury folks had most certainly nothing to complain of in the substitution. Mrs. Alexander Newton acquitted herself like an accomplished vocalist, and pleased her audience unanimously. She was particularly effective in a brilliant cavatina from the *Puritani*, "Qui la voce," which exactly suits her pure soprano voice. She was still more happy in "Robin Adair," which she rendered with the utmost simplicity and taste, and was rapturously encored, when she substituted, by request, "Bonnie Prince Charlie." Mrs. Alexander Newton also joined Miss Messent and Mr. Benson in some duets and trios, and in the duet, "Deh con te" (*Norma*), with Miss Messent, was also encored. Altogether the success of the fair artist was brilliant and decisive. Miss Messent was obliged to repeat "Comin thro' the Rye," and Mr. Benson obtained a similar compliment in Glover's "When thou'rt happy think of me." The objection to the programme was, that the chorus did not obtain that pre-eminence which from the intention of the society, would seem to be theirs by right. In short, to the choir three part songs only were allotted; viz., Hatton's "My love is like the red, red rose," and the same author's "When Evening's Twilight," and "Beware." We have a notion the Shrewsbury Choral Society might keep their pledges with the public, and do better than this. Mr. Hiles played the *tourte* to *Guillaume Tell* with much effect, on the organ, and M. Demunck was well received in two fantasias on the violoncello. Not the least effective performance of the concert was the duo concertante on the pianoforte, by Messrs. Adams and Hay. Mr. W. Hay performed a solo on the cornet-a-piston. The attendance was numerous, and general satisfaction was apparent.

Reviews of Music.

"THE WILD BRIAR,"—Valse de Salon, for the Pianoforte.
"GRAND POLKA DE CONCERT,"—W. V. WALLACE. — Cramer Beale, and Co.

A voice from the West, and a welcome one. Those strains which oftwhile ravished the ear of Hybernia, impelled the ankle of Scotia, and went to the heart of Albion, have now for two years been silent, or at least, have been made manifest in so far a sphere, that, as the light of divers asteroids fills years in penetrating through the atmosphere of earthly vision, so take they

months to quicken the sense of Europeans. Better late than never. Who in these Isles will fail to say on reading the announcement of these dances, "Welcome Wallace," as erewhile was said, "Vale Vincent?" That Mr. Wallace excels as an elegant and brilliant writer for the boudoir, the delight and recreation of piano players, fair and brown, needs not recital; and we quote it simply as the *avant courier* of the announcement, that the two new pieces catalogued above from the graceful pen of the author of *Maritana* have been launched into the arena of the public fight. That they will win, we wage. That they will become favourites, we believe. That they deserve favour, we assert.

The first, "The Wild Briar," is a very briar of savage beauty. It has the monotony of nature without the monotony of art. It repeats itself without fatiguing the hearers. It is pretty without being trivial, brilliant without being difficult, and Terpsichorean without being common-place. It is in E flat. It is short, and may be easily acquired by memory, and played by a young performer for the delight of anxious parents, and the contentment of eager dancers.

The second, "Grand Polka de Concert," as its name betrays, is less conciliating, inasmuch as it is grand and difficult to the finger of the impatient or undiligent student. It is, moreover, written in a key by no means flattering to the negligence of the giddy crowd of learners, who touch but to titillate the ears of the inapprehensive, among whom, themselves. That key will be easily appreciated when we name F sharp and its adjacent progressions. That key frightens many from the purchase, while to many, ambitious of display, it will attract incontinent. Others neither deterred nor drawn onward by peculiarity of pitch, elaboration or simplicity of signature, will, by the name alone of Wallace, be incited to enrich their portfolios with this polka. They will be rewarded doubly, inasmuch as they will perceive no abatement of the energy, grace, and masterly handling of the clavier which distinguish those works of this favourite author already known to them, and further, they will find themselves possessed of a useful and agreeable *étude* upon the black keys, since scarcely a note, except the note *sensible* and the note which forms the major fourth of the scale, but is on the black keys. In the *trio*, moreover, Mr. Wallace resorts to the key of C sharp, which, doubtless imagining would be, with its seven sharps, somewhat inconvenient to the ordinary *laissez aller* of polka players, he has noted down in the more commodious tone of D flat, five flats, which, on the pianoforte, though not upon the violin and other instruments, is the same key. But this by the way.

Brief. We recommend the "Wild Briar Waltz," and the "Grand Polka de Concert," (the latter dedicated to Madame de Belleville Oury, who will doubtless perform it at the fashionable salons, which she invests with the charm of her presence) with unfeigned heartiness, to such of our readers as are given to the performance of such light and showy contributions to the repertoire of the Terpsichore of the drawing room.

THE HUNGARIAN NATIONAL MELODIES, &c, as performed by the Hungarian Musical Company under the direction of Kalozdy. Nos. 1, 2, and 3. H. Distin, 31, Cranbourn-street.

Beautiful traits of melody feeling, and passionate expression, are the characteristics of the Hungarian music. These remarks will apply most vividly to the above three pieces of the series, published by Mr. Henry Distin with a splendid title-page, containing full length portraits of the Hungarian orchestre as they perform at their concerts. The Peasant Polka, the Ragozzi March, and The Mazurke Heroique, are arranged exactly as performed by the band, by Mr. Wellington Guernsey, and will no doubt be sought after the lovers of this style of music.

- 1.—PREMIER GUIDE DU VIOLINIST, 20 Etudes élémentaires, Op. 77, pour le Violin, divisées en 2 parties par CH. DE BERIOT.
- 2.—11me. AIR VARIE, pour le Violin. Op. 79, par Do. Do. Schott and Co., St. James's Street.

*M. De Beriot commences a simple study on the open notes of the instrument, leading on progressively. The attributes of his school differ so entirely from those of any other, that such a work

as the present will prove of utility to learners in this kingdom; ordinary passages and ideas have no place in this work; but M. de Beriot has apparently endeavoured to develop all the peculiarities in contrast, strength, freedom, and science, which distinguish the manner of composition he himself adopts with such conspicuous success. The exercises are calculated to inculcate good ideas of contrast, to increase the stretch of the hand, and to unfold useful lessons in various ways, the result of the long experience of M. De Beriot.

The eleventh air of De Beriot, consists of an introduction in A minor, an original melody in the relative major, four variations and a coda. The air chosen is good, the variations are far from easy with regard to execution, and will require delicacy of expression and great neatness in their performance. The third variation in *adagio* is very beautiful; the coda elegant and lively, and is on the whole a charming and attractive solo for the instrument.

THE VILLAGE QUEEN—Ballad composed expressly for and sung by Miss Birch—Written by EDWARD FITZBALL, Esq.—The Music by EMILY A. WALKER.

I LOVE BUT THEE ALONE—Ballad composed for and sung by Mr. Lockey, by EMILY A. WALKER.

The Village Green will suit a mezzo-soprano voice, and is set with neatness and simplicity. The melody is pleasing and, what is not often the case, well harmonized, the words well expressed, and the cadences and reposes of the voice judiciously selected. Miss Birch has been singing this ballad most successfully at several public concerts lately, which will speak volumes in its favour. The second ballad, "I love but thee alone," is simple, vocal, and expressive,

"MARCH OF THE MEN OF HARLECH."—"OF NOBLE RACE WAS SHENKIN."—Nos. 4 and 5 of the RECOLLECTIONS OF WALES.—By Brinley Richards.—Cocks & Co., New Burlington Street.

We doubt, if two finer specimens of National Melodies than the above, are to be found in any country,—especially the latter, which is a glorious melody. To the "Recollections of Wales," these are welcome additions, and will tend very materially to increase their popularity. The more we see and hear of the music of the Principality, the more we are surprised to think that such fine melodies should be so little known. We are not a people, (in questions of music at least) whose prejudices overrule their judgements, and when we consider the great favor with which airs of all countries are received amongst us, we cannot, for the very life of us, account for our apparent unconsciousness of the music of Wales. It would be too absurd in a time like this, to suppose, that an old nursery ditty, or a parody, by Liston, should have any serious weight with our better thoughts—we can therefore only suppose, that they were not previously fortunate enough in obtaining the influence of a name, which should be a guarantee for the truth of their claims. Their present great popularity is unquestionably due to the skilful and interesting manner in which Mr. Brinley Richards has treated them; nor shall we be much surprised to find, that in this country, as well as in the principality itself, they become as attractive as any of our modern publications. The merits of these ancient airs were not unobserved by the late Dr. Crotch; who in alluding to the music of Britain, says, "the Military Music of the Welch seems superior to that of any other nation: in the German marches, the models of the English, most of the passages are noisy, interspersed with others that are trifling and even vulgar; in those of France also, there is much noise, together with chromatic and scientific passages. The Scotch Highland marches, called "Ports," are wild warbles, which might, (and indeed, upon many occasions, did in a remarkable degree) inspire courage, but which could not answer the purpose of regulating the step. But in the Welch marches there is not too much noise, nor is there vulgarity or misplaced science; they have a sufficiency of rhythm,

without its injuring the dignified character of the whole; which, to use the words of the poet, is

..... Such as rais'd
In height of noblest temper, heroes old,
Arming to battle; and instead of rage,
Deliberate valour breath'd." *Par. Lost.*

An eminent authority in Cambrian history gives us some curious information upon the early state of music in that country; and as it will be interesting to readers, professional or otherwise, we give the extract at length—"From the code of music, framed by a Prince of Wales, in the eleventh century, it is evident that the science was at that time in a very advanced state of cultivation; and although no remains of notation of that age have been discovered, yet amongst a people so attached to ancient habits as the Welsh, we may be satisfied that an institution so popular and so interwoven with national habits as this branch of the Bardic system was, could not have entirely disappeared without leaving many and evident traces behind. It is therefore but reasonable to conclude that much of the traditional music of the principality is at least as old as that period."

The "March of the Men of Harlech" is very inspiring and peculiarly martial—the second part is somewhat defective—not in phrases, but in effect—this arises from the too frequent repetition of the same passage. But even this fails to destroy the joyous character of the theme—over the difficulties presented by the "second part" of this air. Mr. Brinley Richards has succeeded with great ingenuity, by giving this variation contrasts, which are not to be found in the original. Like many of his other arrangements, this is at once well calculated for practice, and for considerable musical effect. Of the two numbers before us, we, however, give a preference to the last—this may in some measure arise from our confessed partiality—for the air—to us; "Of noble race was Shenkin," has always possessed a charm and an influence beyond that of any similar production.

As a specimen of National Melody it is unrivalled—nor are we alone in our admiration, for it has been highly spoken of by Dr. Crotch, and J. B. Cramer. Into this arrangement, Mr. Brinley Richards has entered *con amore*; and as a specimen of this class of composition it is as good as any with which we are acquainted; the introduction is especially entitled to notice for its ingenuity and quaintness—the air itself is admirably arranged and devoid of pedantry. Like his other variations, these are also well adapted for the instrument, though more ambitious in design. The conventionalisms of bass and treble passages are utterly ignored, for here the notes below the middle C are as vigorously called into exercise, as those which are above it. Of the finale it suffices to add that it is a recapitulation of the previous variations, excepting the happily conceived introduction of the theme in E major, which refreshingly removes the monotony of the original key. The best portion of the work is the climax of octave sequences in the bass; in construction and in breadth of effect these passages are quite orchestral, and form an excellent termination to what we decidedly consider to be one of the best specimens of the "Recollections of Wales," with which we have yet been made acquainted.

"LA PRECIOSA"—Valse brillante for the Pianoforte—By BRINLEY RICHARDS—"CONSTANCE"—Arranged for the Same, by the Same. Chappell, Bond-street.

The industry of this agreeable writer is ably sustained by his ingenuity, and there are but few modern contributors whose pens have been so successfully employed in the production of useful as well as effective pianoforte pieces, as the author whose works are now before us. It is not without some gratification that we call to mind the circumstance, that we were amongst the *earliest* to direct attention to his compositions, and to predict their future popularity. The present position of his works in public estimation is one, among many proofs, of the accuracy of our judgment. As a successful *morceau de bravura*, "La Preciosa" is likely to equal, if not to surpass in popularity, all his previous productions for the pianoforte. It possesses all the essentials of an attractive composition, at once graceful, brilliant and admirably arranged.

The value itself consists of a series of light and happily conceived passages, distributed over the pianoforte in such a manner, that while they convey to the auditors impressions both of effect and difficulty, are yet so ingeniously constructed, as to admit of interpretation by performers of moderate capability. This is one great secret in all music of this class, though oddly enough it seldom appears to suggest itself to the minds of ordinary composers. The error of creating difficulties without a *corresponding degree of effect* is one which constantly exhibits itself in the words of aspirants for musical honours. Writers in general seem to forget, that to write difficult music is in itself a matter comparatively easy; but to produce effective music is another and a much more difficult affair: irrespective of other claims to attention. The writing of Brinley Richards possesses the stamp of having an individuality of character. The absence of this alone, is a sufficient reason why so many composers, comparatively speaking, fail to rise beyond mediocrity. By "individuality" we mean that peculiarity of thought, or of colouring, or of construction, which, more or less, are to be found in the same author in a sufficient degree, to make them easily distinguishable from the writings of others—that it should be borne in mind, that this can be as *fully evinced* in the *humblest*, as well as in the *loftiest creations* of the musical intellect. The "valse" seems to have been at all times a favourite theme for musical ingenuity. The gigantic mind of Beethoven, notwithstanding its boundless and miraculous powers, did not deem this form of composition beneath its notice, and the graceful illustrations which were presented to the world by Haydn and Mozart, are too well known to require comment here. The "Invitation" of Weber has become if not a household word, at least a household note—and has, and again will be, the despair of many a half-formed executant, as well as the delight and the resources of the most profound and the most proficient. To admirers of this style of composition, we can well recommend "La Preciosa," which forms an admirable companion to its graceful predecessor "Estelle."

"Constance," as the name will at once imply, is an arrangement of the successful song so charmingly interpreted by Miss Dolby. In its present form it loses none of its interest. Indeed to the pianoforte performer its attractions will be considerably enhanced, from the skilful and elegant manner in which Mr. Richards has treated the subject. The modulations are highly effective, and written without affectation; and the few bars of interlude to separate the recurrence of the theme, are well placed and judiciously arranged: of its kind we have seldom met with a more graceful contribution. The finale is quite à la Thalberg—as regards the distribution of the melody, which is alternately played by each hand; but even in these passages, there is sufficient to indicate that the writer has no inclination to ignore his own individuality.

ADDRESS.

INTENDED FOR DELIVERY ON THE OPENING OF DRURY LANE THEATRE, DEC. 26, 1851—BUT REJECTED.

"When energising objects men pursue,
What are the prodigies they cannot do?"*
Oh! Pedant wise in lore, in the pretence
Of poesy most vain! thy eloquence,
A ponderous legacy to classic fame,
Exists but through thy mighty critic's fame! †
Mine be the task, less difficult than bold,
To tell you what that scholar left untold,
And you evince at each progressive phrase,
A courteous prodigality of praise.
When energy and merit join in hand,
To carve a way from out the motley band
Of jostling fools, all pressing on to claim,
The rank of genius, (barely known by name,)
'Tis then success should crown the effort made,
And just deserts plead loud for friendly aid.

* Dr. Busby, formerly Master of Harrow.

† Lord Byron who plagiarised the above scholar's address.

Such aid as men of sterling hearts and sense
 Have ever been so bounteous to dispense,
 Experience alone will justly teach,
 The victor's palm we fondly hope to reach
 Cannot be won by our unaided skill,
 It rests most chiefly on your generous will,
 A will that's quick to meet an honest claim,
 Prompt to encourage, but averse to blame.
 The faded drama still holds warmest sway
 O'er one who has known and felt its glorious day
 Who fain must press sweet memory to his breast
 Be his the effort bold, be yours the rest.*
 Oh! that your fiat could restore our stage,
 Rich with the gifts of many a golden age,
 Would that your strong united voice of praise,
 Could e'en bring back the lustre of its days,
 No reason then to mourn the Drama's doom,
 Nor tell how fashion's rule had built her tomb.
 Yet from that tomb there springs a favouring sign†
 Of taste and feeling, erst the art divine,
 Of harmony, neglected and unsung,
 Finds no responsive sympathetic tongue;
 Now she stands forth, asserts a bolder sway,
 And reigns the chiefest passion of the day.
 And if old Drury's walls cease to impart
 A Siddon's fire, a Kemble's glorious art,
 Yet deign to give the sister grace a name,
 Where poesy has reaped her fairest fame.
 Your first decree, the crisis of our fate,
 In trembling confidence we e'en await,
 And yet my house, though gentle, scorns distress,
 Looks in the future, and there reads success,
 Convinced alike, with merit as a chart,
 A nation's voice approves a nation's art.

H. L. C.

* Alluding to the present season having commenced with Tragedy.

† Referring to the march of musical intellect (?) and the operatic season.

Miscellaneous.

KIDD'S LONDON JOURNAL.—We deviate slightly from our usual course, to notice this publication, the first part of which is now before us; but from the excellent manner in which the useful little paper is got up and conducted, we can safely recommend it to the general reader. Mr. Kidd is a well-known public servant as a writer on birds and animals, and he is entitled to support as an "authority" in such matters.

IRISH MELODIES.—A Society has been formed in Dublin for the preservation and publication of the ancient melodies of Ireland. Dr. Petrie, the eminent artist and antiquary, has been nominated president of the provisional council, and the Earl of Dunraven, Lord Talbot of Malahide, the Lord Chief Baron, the Right-Hon. A. McDonnell and Sir Vere de Vere have accepted the office of Vice-Presidents.

DEATH OF MRS. HARLOWE.—This lady, at the advanced age of eighty seven, expired at her lodgings at Gravesend, on New Year's-day. She was a very talented actress in her time, and principally attached to Old Drury. It is many years since she retired from the stage, and has since received her pension from the Drury Lane Fund, to which she was one of the original subscribers, her annuity for the first ten years amounted to £140 per annum, but since then was reduced to £112, the claimants on the funds having considerably increased. Mrs. Harlowe enjoyed her faculties to the last, and was in the habit of coming to London to receive her annuity—the only visit she paid to the metropolis. She may be said to be the last of the old school of actresses, and it was in the palmy days of Drury Lane that she numbered with those performers that we almost fear "we ne'er look upon their like again."

ON THE STUDY OF MUSIC AS A RECREATION, AND ITS APPLICABILITY TO RELIGIOUS AS WELL AS SECULAR PURPOSES.—The science of music is now generally adopted in all countries, and there is no wonder that it should be when we consider the effect it produces on the mind in raising or depressing the passions. The practice of music is universal; and we find that among the most savage tribes there generally prevails a keen relish for, and a ready aptitude in producing an artificial combination of sounds constituting a melody in which they take great delight; so that music is an universal, and to a certain extent, may be denominated an intuitive art. It may be considered to be almost coeval with creation, for man, soon perceiving that his voice was capable of producing the most expressive modulations, an innumerable variety of tones, and of modifying its inflexions in endless changes, would naturally employ the talent which his Creator had given him, in embodying that music which he felt himself to have the power of expressing, and apply the gift he was possessed of in praising and adoring that God who had bestowed upon him such wonderful abilities. Music may be perceived in everything that God has created capable of emitting voluntary sound; and everything was pronounced by divine wisdom to be very good, and the Deity stamped everything with the signet of consummate harmony. The roar of the lion and tiger became the solemn stillness of the forest as much as the plaintive notes of the nightingale, the silence of the glen; nature, therefore, suggested the first laws of harmony, and man was led to imitate the sounds which produced in his mind the most pleasing sensations; of course in the first instance rudely and imperfectly, but afterwards by observation, it was no doubt improved and reduced to a system. Of the great antiquity of music we have the authority of the most celebrated as well as the most inspired writers; and of its being very early introduced into religious ceremonies, and that it was approved of by the Supreme Being, we have the Holy Bible to bear us out; and the man after God's own heart—the inspired musician, David, gives us innumerable proofs of its use, and that it progressed very much during his reign, for in the ninety-fifth psalm it is said,—“O come let us sing unto the Lord; let us heartily rejoice in the strength of our salvation;” and in the hundredth psalm it is again mentioned,—“O be joyful in the Lord all ye lands: serve the Lord with gladness, and come before his presence with a song.” And many other passages of Scripture prove its use, and that it was applied in religious rites, where innumerable voices were raised in praising the Creator. There are also many instances of its soothing properties in bringing the most barbarous and savage nations to a state of comparative civilization; for nothing has more power over the human mind than music; and its cultivation and proper use has done very much towards benefiting society. To appreciate good music the mind must be cultivated and refined: it then becomes like soft wax, capable of receiving an impression. Many objections may be urged against the study and practice of music, but they are founded on a misconception of its real dignity and true principles, and if properly examined, will be discovered to arise from its abuse, to which it is, in common with all other human pursuits, liable. The possession of a very fine voice, and, at the same time, a love of eating and drinking, may have been the cause of great unpleasantness, and in some instances, perhaps, the ruin of its possessor. Although singing may be considered by some as a rather dangerous accomplishment for an unsteady young man, still the theory of the art, or the instrumental performance, cannot of itself be supposed to lead to any bad consequences. The moral education must have been neglected, the disposition depraved, and naturally inclined to low pursuits and vulgar sensualities, and then indeed music, painting, poetry, or almost everything under the sun, might be perverted into a source of mischief and danger; but surely there is a very great difference between the proper use of any good thing and its abuse. There certainly cannot be a more sober, harmless, or more delightful way of passing an evening, than the private performance of classical music; and I trust that reason, co-operating with experience, will soon find the very unsubstantial basis upon which the objections to a general musical education are founded. The hours of recreation must be filled up by some employment more or less worthy of rational beings. The fine arts seem destined by providence for this purpose; and is it not better that they should hold their proper situation in human enjoyments,

than that their place should be usurped by any unimproving or dangerous amusement. Music, properly understood, is not an armerely calculated to please the ear. It is of a much higher nature, and when combined with poetry, it most powerfully enforces the expression of the words; and if judiciously introduced in our religious duties, it elevates the mind, softens the heart, and contributes to inspire the soul with real devotional feelings.—*From T. H. Tomlinson's Lectures on Music.*

REUNION DES ARTS.—The 9th *Soirée* of this Society took place last Wednesday at the Beethoven Rooms. The programme included the grand quartet, by Beethoven, in E flat, No. 10, excellently executed by Mr. Pollitzer, Mr. Goffrie and the brothers Lutzen. The duet by Weber, for piano and clarinet by Messrs. Gollmick and Boosé, and the trio for piano, violin, and violoncello, by Mendelssohn, in D minor, by Madame and Herr Goffrie and Mr. Lutzen, were both excellently performed, and much applauded. Several songs by Miss Mary Rose, Madame Lemaire, and the Misses M'Alpine, and solos on the violoncello by Henry Lutzen, and the piano by Miss Pearson and Mr. Gollmick, were much admired. The next *soirée* will take place on 28th instant.

HANOVER SQUARE ROOMS.—The concert for the benefit of Mr. Blewitt and his family, took place on Wednesday evening. Mr. Blewitt has contributed largely to the amusement of the musical public for a great number of years; being principally known as a writer of comic songs, some of which have obtained a liberal share of popularity. From long and severe illness he has been for some time entirely incapacitated from exercising his pen, and has now, when upwards of seventy years of age, been compelled to seek assistance from the benevolence of the public. Besides the concert of Wednesday evening, a subscription has been set on foot, and it is gratifying to know that there is a prospect of realising something which will render the veteran composer independent in his declining days.

The concert was supported by the talent of Miss Dolby, Miss L. Pyne, Miss Ransford, Miss Poole, Madame Macfarren, Mrs. Weiss, Madame F. Lablache, Mr. Weiss, Mr. W. Harrison, Mr. Benson, as vocalists, and by Mr. Balsir Chatterton (Harp), Mr. Grattan Cooke (Oboe), Mr. Distin and his Sons (Sax-Horns), and the Misses Kate Loder and Arabella Goddard (Pianists), all of whom gave their services gratuitously. Mr. Lindsay Sloper and Mr. Walter Macfarren, accompanied the vocal music, while Mr. W. H. Holmes, the celebrated pianist, did not deem it condescension on such an occasion, to accompany Mr. Balsir Chatterton—who, by the way, played on Erard's splendid harp, which gained the first prize at the Exhibition—and Mr. John Willy officiated at the piano as aide-de-camp to the Messrs. Distin.

The programme was varied, and not too long,—a circumstance which induced most of the audience to remain until the end. We do not think it necessary to enter into the particulars of a concert constituted like that of Mr. Blewitt's. The singers and instrumentalists exerted themselves to the utmost, and chose their own pieces, wherein they shone more or less luminously. One interesting feature of the concert we cannot forbear alluding to, viz.—the duet played together by Miss Kate Loder and Miss Arabella Goddard. It was the first time these fair artists strove conjointly for mastery in public, and the success of the co-rivals was most decided. Indeed, we question if ever we heard Kate Loder play so finely and so determinedly; while her younger antagonist, the charming Arabella, confident in her powers, and bent to conquer or die, seemed to infuse twofold power and agility into her powerful and agile fingers, and astonished all who heard her. The piece chosen was Osborne's fantasia on the *Huguenots*, arranged for two pianofortes, a very showy and effective *morceau*, and far from easy. The efforts of the fair sisters of art were rewarded with loud and continuous applause. Kate Loder previously played Prudent's fantasia on airs from *Lucia*, one of her most brilliant achievements.

Among the items of the programme, we may note Miss Dolby's "Ah! rendimi;" Madame Macfarren's "Forget it not" (*Sleeper Awakened*); Miss Poole's "Oh! linger on the oar;" Mr. Harrison's "Let me like a soldier fall;" Miss Louisa Pyne's "Cease your fanning;" varied; and the Messrs. Distin's quartets on the sax-horns. Nor must we forget the comic duo, "Les Muletiers," with which the concert opened, sung with unction and humour by

Signor and Madame F. Lablache, and which was most warmly greeted.

We were sorry to see that the room was by no means thronged, which partly may be accounted for by the high terms of admission.

NATHAN MENDELSSOHN.—The youngest and last remaining son of Moses Mendelssohn, the philosopher, died last week at Paris. He was an uncle of the late celebrated composer.

M. DUPONT.—This talented pianist, who has recently been playing at the Hungarian Band Concerts, at Willis's Rooms and St. Martin's Hall, is, we are informed, engaged to display his abilities at the Musical Union meetings, and at the Beethoven Quartet Concerts. Independently of these, M. Dupont has numerous continental engagements to fulfil.

DION BOURCICAULT is engaged on a new and original drama for the Princess's Theatre. He is also preparing a new grand fairy spectacle for the same theatre.

CARL ECKERT.—An opera by this clever composer, which has already gained a reputation at Berlin, entitled *Guillaume d'Orange*, is about to be produced at Frankfort, under the powerful auspices of Madame Sontag.

YANKEE IDEA OF THE POWER OF MUSIC.—A venerable American judge relates the following anecdote:—The morning following the battle of Yorktown, I had the curiosity to attend the dressing of the wounded. Among others whose limbs were so much injured as to require amputation, was a musician, who had received a musket ball in the knee. As was usual in such cases, preparations were made to lash him down to a table, to prevent the possibility of his moving. Says the sufferer—"Now, doctor, what would you be at?" "My lad, I am going to take off your leg, and it is necessary that you should be lashed down." "I'll consent to no such a thing. You may pluck the heart from my bosom, but you'll not confine me. Is there a fiddle in the camp? If so, bring it to me." A violin was furnished, and after tuning it, he said—"Now, doctor, begin," and he continued to play until the operation, which took about forty minutes, was completed, without missing a note or moving a muscle.—*Yankee Paper.*

SACRED HARMONIC SOCIETY.—The next performance at Exeter Hall will be on Wednesday next. Mendelssohn's *Hymn of Praise* and *Athalie*, being selected for the occasion. The first performance of *Elijah* this season, will be on Friday week, the 6th inst.

DRURY LANE.—We have just space to record the success of *Robert the Devil*, produced last night. The three new singers, M. Fedor, Mr. Drayton, and Madame Garcia, acquitted themselves capably, and were much applauded. Full particulars in our next.

SUBSCRIPTIONS RECEIVED.

H. H., Wolverhampton; T. I., Newcastle-on-Tyne; W. S. Liverpool; C. B., Sunderland; D. W. B., Manchester; J. L. H., Rochester; W. K. Saffron Walden.

Advertisements.

GRATIS WITH THE DISPATCH.

THE SECOND DISTRIBUTION of the ILLUSTRATED COLOURED CHART of the Great Exhibition, will take place on SUNDAY, the 1st of February, on which day all persons who were disappointed in receiving a copy of this highly interesting statistical document, may secure it by giving orders to the News-vendors in town and country, or by forwarding them to the Dispatch Office, 139, Fleet-street. **THIS HIGHLY FINISHED CHART** shows by diagrams, in different colours and at one view, the number of persons who, daily, during a period of five months, visited the Crystal Palace; the amount of money taken at the doors, and derived from various sources; and other valuable statistics. It is surmounted with an engraved View of the Building, and has been prepared by Corporals A. GARDNER and J. MACK, of the Royal Sappers and Miners, and copied by permission of the Royal Commissioners, for the "Weekly Dispatch." In consequence of the expected large demand for the Chart, over and above the enormous issue on the 4th of January, it is earnestly requested that all orders may be sent in at the earliest possible period.

E. SILAS'S SONATE FOR THE PIANOFORTE

IS now published at Cramer, Beale and Co.'s, 201, Regent-street, price 7s.

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THE FIRST of the SIX CONCERTS will be given on **THURSDAY**, the 29th, at half-past Eight o'clock. Programme:—Quartet, Haydn; Duet, piano and violoncello, in F. Beethoven; Andante and Scherzo, posthumous, quartet, Mendelssohn; brilliant Trio, in E. Op. 83, Hummel; Solo Quartet, Spohr. Executants:—Sainton, Schmidt, Hill, and Piatti. Pianist, Herr Pauer, who is arrived expressly to perform at this concert. Subscription for the Series, £1 10s.; Single Tickets, 7s. each. Prospectuses to be had of Cramer and Co., and all principal Music-sellers. Parties of three or more can have reserved seats for the season on early application.

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